



Legend of Asturias

ISSAC ALBÉNIZ (1860–1909)
Arranged by VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B♭ Clarinet
- 4 2nd B♭ Clarinet
- 2 B♭ Bass Clarinet
- 5 E♭ Alto Saxophone
- 2 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 4 1st B♭ Trumpet
- 4 2nd B♭ Trumpet
- 4 F Horn

- 4 Trombone
- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 2 Mallet Percussion 1
(Xylophone/Marimba)
- 2 Optional Mallet Percussion 2
(Vibraphone, Bells)
- 1 Timpani
(Tune: G, B♭, C#, D)
- 3 Percussion 1
(Snare Drum, Bass Drum, Crash Cymbals)
- 4 Percussion 2
(Triangle/Castanets, Tambourine/Finger Cymbals)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E♭
- Trombone in B♭ Bass Clef
- Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

PROGRAM NOTES

Asturias was written by Isaac Manuel Francisco Albéniz (1860–1909). Albéniz was a Spanish pianist and composer, best known for his piano works that are based on Spanish folk music. A favorite of Andres Segovia, and virtually every guitarist that followed him, *Asturias (Leyenda)* is probably most famous these days in the classical guitar world.

NOTES TO THE CONDUCTOR

Although this arrangement is a reduced version of the original, care was taken to keep the intensity and intricate harmonies throughout. The rhythmically persistent melody has been subtly simplified and ornamented with the addition of percussion instruments.

The suggested tempo at the beginning is Allegro ♩ = 116; however, depending on the technical ability of the ensemble, the tempo may be increased if desired.

Besides the addition of percussion parts, the tempi, dynamics, articulations, and expression markings have been carefully notated and should be followed closely. Consequently, for color, the melody is intermittently shared with a variety of wind instruments throughout. For added harmonic support, two mallet parts have been written. However, the piece will sound complete with just the Mallet Percussion 1 part.

Work on striving for good balance between the players who have the chordal eighth notes and those who have the unison melody. The chords must be balanced themselves to achieve the desired texture. Rehearse the chordal eighth notes only at first and then make certain that the sonority on the long notes is full in all parts.

The dynamics and articulations should be followed closely as they are integral parts of this work. Many changes in dynamics make this piece energetic and exciting. The slow central section at rehearsal number 63 is more sophisticated. Measures 75 through 100 eventually give way to a more rhythmic, dance-like section and a more active accompaniment. The ending seems to be non-resolute leading to the final tonic octaves at the end.

You will find that this arrangement captures the character of the original work and it is incredibly fitting for young band contest and concert literature.

Victor Lopez

Legend of Asturias

FULL SCORE
Approx. Duration - 4:00

By Issac Albéniz (1860-1909)
Arranged by Victor López (ASCAP)

Allegro ♩ = 116

Flute

Oboe

Bassoon

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets

F Horn

Trombone

Baritone

Tuba

Mallet Percussion 1
(Xylophone/Marimba)

Optional Mallet Percussion 2
(Vibraphone, Bells)

Timpani

Percussion 1
(Snare Drum, Bass Drum, Crash Cymbals)

Percussion 2
(Triangle/Castanets, Tambourine/Finger Cymbals)

1 2 3 4 5

9

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Tim.

Perc. 1

Perc. 2

17 %

Fl.

Ob.

Bsn.

mp

poco a poco cresc.

1

2

Cls.

mp

poco a poco cresc.

B. Cl.

mp

poco a poco cresc.

A. Sax.

mp

poco a poco cresc.

T. Sax.

mp

poco a poco cresc.

Bar. Sax.

mp

poco a poco cresc.

17 %

1

2

Tpts.

mp

poco a poco cresc.

Hn.

mp

poco a poco cresc.

Tbn.

mp

Play

poco a poco cresc.

Bar.

mp

poco a poco cresc.

Tuba

mp

poco a poco cresc.

Xyl.

Mlt. Perc. 1

mp

poco a poco cresc.

Mlt. Perc. 2

mp

poco a poco cresc.

Timp.

Perc. 1

Tambourine

Perc. 2

mp

poco a poco cresc.

Fl.

Ob.

Bsn.

1

2

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Trgl.

mf

poco a poco cresc.

21

22

23

24

25

To Coda ☐

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

To Coda ☐

33

Fl. *ff*

Ob. *ff*

Bsn. *ff*

1 *ff*

Cls. *ff*

2 *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

33

1 *ff*

Tpts. *ff*

2 *ff*

Hn. *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

33 34 35 36

Opt. div. Opt. div. Opt. div.

Fl.

Ob.

Bsn.

1

Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

37 38 39 40

41

Fl.

Ob.

Bsn.

1

Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

41

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Opt. div.

Opt. div.

41 42 43 44

Fl. *mf*

Ob. *mf*

Bsn. *mf* *poco a poco dim.*

1 *mf*

2 *mf*

Cls. *mf*

B. Cl. *mf* *poco a poco dim.*

A. Sax. *mf* *poco a poco dim.*

T. Sax. *mf* *poco a poco dim.*

Bar. Sax. *mf* *poco a poco dim.*

1 *mf*

2 *mf*

Tpts. *mf*

Hn. *mf* *poco a poco dim.*

Tbn. *mf* *poco a poco dim.*

Bar. *mf* *poco a poco dim.*

Tuba *mf* *poco a poco dim.*

Mlt. Perc. 1 *mf* *poco a poco dim.*

Mlt. Perc. 2 *mf* *poco a poco dim.*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

45 46 47 48

49

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 *mp*

2 *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

49

1 *mp*

2 *mp*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlt. Perc. 1 *mp*

Mlt. Perc. 2 *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

35368S

49 50 51 52

Opt. div. Opt. div.

Fl. *p* *mp* *p* *mp*

Ob. *p* *mp* *p* *mp*

Bsn. *p* *mp* *p* *mp*

1 *p* *mp* *p* *mp*

2 *p* *mp* *p* *mp*

B. Cl. *p* *mp* *p* *mp*

A. Sax. *p* *mp* *p* *mp*

T. Sax. *p* *mp* *p* *mp*

Bar. Sax. *p* *mp* *p* *mp*

1

2

Tpts. *p* *mp* *p* *mp*

Hn. *p* *mp* *p* *mp*

Tbn. *p* *mp* *p* *mp*

Bar. *p* *mp* *p* *mp*

Tuba *p* *mp* *p* *mp*

Mlt. Perc. 1 *p* *mp* *p* *mp*

Mlt. Perc. 2 *p* *mp* *p* *mp*

Timp. *p* *mp* *p* *mp*

Perc. 1 *p* *mp* *p* *mp*

Perc. 2 *p* *mp* *p* *mp*

57

Fl. *p* *mp* *p*

Ob. *p* *mp* *p*

Bsn. *p* *mp* *p*

1 Cls. *p* *mp* *p*

2 Cls. *p* *mp* *p*

B. Cl. *p* *mp* *p*

A. Sax. *p* *mp* *p*

T. Sax. *p* *mp* *p*

Bar. Sax. *p* *mp* *p*

57

1 Tpts. *p* *mp* *p*

2 Tpts. *p* *mp* *p*

Hn. *p* *mp* *p*

Tbn. *p* *mp* *p*

Bar. *p* *mp* *p*

Tuba *p* *mp* *p*

Mlt. Perc. 1 *p* *mp* *p*

Mlt. Perc. 2 *p* *mp* *p*

Vibes *p*

Bells

Timp. *p* *mp*

Perc. 1 *p* *mp*

Perc. 2 *p* *mp*

35368S

57 58 59 60

63 **Piú lento** ♩ = 80 **rit.**

Fl. *Opt. div.*

Ob.

Bsn.

1 *Solo*
mp espr. e rubato *mf* *pp*

2 *pp*

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 *pp*

2 *pp*

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1 *Mba.* *pp*

Mlt. Perc. 2 *Vibes* *pp*

Timp.

Perc. 1

Perc. 2 *Cast.* *pp*

p 61 62 63 64 65

A tempo ♩ = 80 **rit.**

Solo

mp
espr. e rubato

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

A tempo ♩ = 80 **rit.**

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

66 67 68 69 70

Trgl.

78

79

80

81

rit. 83 A tempo ♩ = 80 rit.

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

(Bar.) p

rit. 83 A tempo ♩ = 80 rit.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Cast. p

Tamb. p

35368S

82 83 84 85 86

rit. A tempo ♩ = 80 rit.

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Play

rit. A tempo ♩ = 80 rit.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

87 88 89 90 91

35368S

92 A tempo ♩ = 80

All

Fl. *mf* *p* *mf*

Ob.

Bsn.

1 *mf* *p* *mf*

2 *mf* *p* *mf*

B. Cl.

A. Sax. *mf* *p* *mf*

T. Sax. *mf* *p* *mf*

Bar. Sax.

92 A tempo ♩ = 80

1

2

Tpts.

Hn. *mf* *p* *mf* *p*

Tbn. *mf* *p* *mf* *p*

Bar. *mf* *p* *mf*

Tuba

Mlt. Perc. 1 *mf* *p* *mf* *p*

Mlt. Perc. 2 *mf* *p* *mf*

Timp.

Perc. 1

Trgl.

Perc. 2 *mf* *p* *mf* *p*

mf *p* *mf* *p*

92 93 94 95

Fl. *p* *rit.* *D.S. al Coda*

Ob. *p*

Bsn. *p*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

Bar. Sax. *p*

Tpts. 1 *Solo* *mf* *rit.* *D.S. al Coda*

Tpts. 2 *p*

Hn. *p*

Tbn. *p*

Bar. *p*

Tuba *p*

Mlt. Perc. 1 *Bells* *p* *Vibes* *p*

Mlt. Perc. 2 *p*

Timp. *p*

Perc. 1

Perc. 2

Coda

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Coda

1 Tpts. *mp*

2 Tpts. *mp*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlt. Perc. 1 *mp*

Mlt. Perc. 2 *mp*

Vibes *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Tamb. *mp*

101 102 103 104

Fl. *f*

Ob. *f*

Bsn. *f*

1 *f*

2 *f*

Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

1 *f*

2 *f*

Tpts. *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc. 1 *f*

Bells

Mlt. Perc. 2 *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

105 106 107 108

Fl. *mf* *ff*

Ob. *mf* *ff*

Bsn. *mf* *ff*

1 Cls. *mf* *ff*

2 Cls. *mf* *ff*

B. Cl. *ff*

A. Sax. *mf* *ff*

T. Sax. *mf* *ff*

Bar. Sax. *ff*

1 Tpts. *mf* *ff*

2 Tpts. *mf* *ff*

Hn. *mf* *ff*

Tbn. *div.* *mf* *ff*

Bar. *mf* *ff*

Tuba *ff*

Mlt. Perc. 1 *mf* *ff*

Mlt. Perc. 2 *mf* *ff*

Timp. *ff*

Perc. 1 *mf* *ff*

Perc. 2 *mf* *ff*

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